

VIDEO SYNOPSIS: Gary Kelley

Note: A portrait of a vampire is shown at counter :56, right after the artist's name. The mouth has smudged red color below it and the word "vampire" is mentioned. **Please preview the video to determine the appropriateness for your students.**

Introduction by Lauri Freking

:00 "What is art?

How does art reach us, and when it does, what does it say?

Art has the power to reveal truths and transform the way we think. It can make us see ourselves more clearly and it can pull us deeper into the rich diversity of life. Art can heal individuals and communities. But it's not just the masterpieces housed in places like the Des Moines Art Center that have this power. In this program, we'll introduce you to four Iowa artists.

Will their work have the power to move you?"

Gary Kelley

:56 Gary Kelley is a Cedar Falls artist. The video begins with a print for *Rolling Stone* magazine of Tom Cruise as the Vampire Lestat from the movie *Interview with a Vampire*.

The first monotype Mr. Kelley ever did when experimenting with the medium was this portrait. He was inspired by Edvard Munch and some of his printmaking. He works in many media and states that this seemed like the right medium for this portrait. He now has his own press.

1:35 Monotypes: Mr. Kelley describes the printmaking process "as the name implies" resulting in one image. He sometimes makes a second image, which he calls a "ghost image." He paints with etching inks on Plexiglass®. He rubs off ink and scratches into the ink, to get the effect he wants. This is clear as the camera is over his shoulder. He works on an image of a man in overalls.

1:57 He takes it in another room and puts it on his own etching press, a gleaming piece of equipment. He creates the print and a ghost image in front of the camera.

2:20 Mr. Kelley sits at his drawing board and is very accessible and engaging, he says he loves the spontaneity of it, that you can't get hung up on details, and he especially likes that accidents happen.

2:37 The video shows a visual of the print he's made, close-up.
He says these accidents are "expressionistic things that may not enter my head when I'm painting or using pastel."

2:52 A visual of a piece showing different iconic New York City landmarks is shown.
Now he does about 60% of his work in oil painting on canvas, about 25% pastel, and about 15% monotype.

3:09 The book, *Black Cat Bone* written by L. Patrick Lewis, is shown. It's a children's book generally recommended for sixth grade and up, about musical blues legend Robert Johnson. This is a point where it is obvious that Kelley is an illustrator as well as an artist.

He describes why he chose the monotype media for this project, mentioning specifics about the setting and the subject matter.

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- 3:38 Kelley states that he knew from age four or five that he wanted to draw. He drew every day. His parents encouraged him.
- The video shows his cupful of colored pencils and him drawing,
- 4:25 Mr. Kelley discusses a large commission requiring him to paint pieces that will cover a wall at the UNI campus.
- An 80-foot mural of his design is displayed in part, and he is shown painting on it. The pieces are different shapes and feature abstract figures of athletes. The camera pans across a model of the mural that is painted on several boards or canvases.
- Mr. Kelley talks about pleasing himself rather than trying to please others in his art.
- 6:27 The video shows murals by Gary Kelley at a Barnes & Noble bookstore.
- Mr. Kelley talks about the Barnes & Noble murals of authors at the coffee shops at Barnes & Noble. He did them in the early 1990's. He talks about how these murals at the University of Northern Iowa will define him.
- 7:28 He said he always loved working for *Rolling Stone* because the editor he worked with let the artist do whatever he wanted to do. There was no approval process.
- He refers to himself as an illustrator. He says he thinks of the finished product as it was meant to be, in print, so that receiving the published book of *Black Cat Bone* was 'better than Christmas' for him. He comments on computer illustration, and says he will never use a computer for illustration.
- 8:58 End of Gary Kelley section